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THE WRITER'S ART. Selected and arranged by Rollo Walter Brown, Professor of Rhetoric and Composition in Carleton College. Cambridge : Harvard University Press. 1921. Pp. xv, 357.

In an Introduction of admirable temper, Professor Brown expresses regret at the apparent unwillingness of colleges and universities to provide at least occasional opportunity for young undergraduate writers to receive counsel and stimulus from creative writers of recognized worth. He does not question the value of college courses in the art of writing, but he thinks that these might be supplemented to the great advantage of the student by increased reliance upon 'expert counsel'. One of the best remarks in a too short editorial statement is that "in literary art, as in other creative employments, very little can really be taught, but very much can be learned".

Failing the physical presence of creative artists, colleges can at any rate secure to their students the value of intellectual contact with the minds of such producers in the relation of disciple and master, or merely of admirer and converser, by promoting access to the recorded *Why* and *How* of such men as Stevenson, Poe, Emerson, James, Conrad, Thoreau, De Maupassant, Schopenhauer and Quiller-Couch. The artistic creeds and workshop processes of these and many other writers are of immediate importance to young men and women who are in earnest about learning to write. How to grow in insight and ability, what to aim for in fictional work, and what that indispensable but magic thing *style* really means,—these the foregoing writers and others reveal in Professor Brown's carefully planned collection.

G. H. C.

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RUBÁIYÁT OF OMAR KHAYYÁM. Rendered into English verse by Edward Fitzgerald. New York : Thomas Y. Crowell Company. 1921. Pp. v, 262.

This new edition of Fitzgerald's famous translation justifies itself by including the complete texts of all five of the original Fitzgerald versions, save the fourth, of which, however, the eighteen variations from the fifth version are presented. Then follows a comparison by stanzas of the first, second, third and fifth editions, graphically showing variations from the final form by the use of bold type. The volume includes also certain notes